

# Interesting Chat and Stage Gossip for Playgoers

## Christmas and New Year in The Summer Time at Lights Club, Actors' Organization

Wednesday evening in July is the time. The rays of a summer sun are beating down on the defenseless and unfortunate dwellers in cities. Country breezes afford some relief. But out in Freeport, L. I., at the home of the Lights Club, it is Christmas Eve—Christmas Eve with the temperature bearing the century mark!

When a blanket of snow covers the ground, when an icy wind whistles through the leafless trees, when the Christmas tree is lighted and trimmed in real holiday weather, where is the actor? If he is not playing on Broadway he is on the road. In the latter case adequate Christmas festivities are out of the question. He cannot gather his own about him and celebrate. So he waits and in the summer time at the Lights Club an increased amount of holiday good cheer makes up for the postponement. The windows of the clubhouse are covered with cotton to represent frost, a large tree with gifts for all stands in the main hall and Santa Claus distributes them.

In a big garage in Freeport a group of theater folk gathered five years ago to discuss plans for a social club. Around the town lived actors and managers, evening homes and property valued at about half a million dollars. In the summer months the wanderers from the road came home to rest, and it was decided that a playground where they could meet and enjoy themselves should be started. So from the meetings at the garage the Lights Club has developed. Victor Moore was the first president of "angel," and others who have since joined the organization were Harry Bulger, George P. Murphy, Robert Henry Hodge and Norman E. Manwaring. Mr. Manwaring has been secretary of the club for the last four years, and to him much of the credit for the growth and success of the club is due.

A series of performances by members of the newly formed club to raise money for the building of a clubhouse was given, and with an inconsiderable sum to start with work began, and the Lights Club has a home, a large hall, a private swimming beach, and other features to add to the sum of summer pleasures. From the end of May until September 15 the club is open for the three hundred members, all of whom are men. Women are eligible to all the privileges, but cannot join the organization.

Within the building are sleeping rooms, a dining hall, a practical stage, complete in every detail. J. J. Murdoch, of the Keith organization, gave the latter to the Lights, and every Saturday night during the season it is

### Vaudeville

**PALACE**—Nora Bayes in new songs and new gowns, assisted by Florence Buchanan and J. Dudley Wilkinson. Virginia Pearson and Sheldon Lewis, picture stars, will be seen in a one-act playlet called "Jealousy." Others will be Eduardo and Elisa Casiano, dancers; Joe and Helen J. Krammer and Boyie Johnson, Baker and Johnson, and John S. Blondy and brother.

**RIVERSIDE**—Leon Eldred will head the bill in "The Guest." George Whiting and Sadie Burdett will do their song-savvy of 1920. Herman Timbrell, Wallace Bradley and Grette Ardine, Fay Courtney, of the Courtney Sisters, Rios Frazzette, Patrick and Peru Anderson, and Yvel, "The Taming of the Day" and the Riverside News Pictorial complete the bill.

**COLONIAL**—Harriet and Marie McConnell, the singing "sister team," will be headlined in a song recital staged with three hand-picked classical songs. Others on the bill will be Lois Josephine and Leo Henning, "The Girl and the Boy," Krantz and Leo Sailer, Cartmel and Harris, "Indoor Sports," Emerson and Baldwin, Moss and Frye, the Act Beautiful and Alanson.

**EIGHTY-FIRST STREET**—A midsummer bill of star vaudeville and pictures has been booked for the week. The Four Marx Brothers, in their farce, "N. Everything," Katherine Macdonald, in "The Turning Point," by Robert W. Chambers; Fay Marbe, the musical comedy and picture star; Mel Klee, Innis Brothers and Clinton Sisters.

**LOEW'S AMERICAN**—Larry Relly, the Irish singer and minstrel, will head the bill for the first half of the week. Others will be Earl Hampton and Dorothy Blake in songs and dances; Douglas Flint and company in a comedy playlet, "Easy Money"; Billy Kincaid, Gilbert and Sauls, the Three Girl Revue, the Aerial De Groffs, Boothby and Aberdeen and Christie and Ryan. Olive Thomas, in "Daring Mine," will be the picture. Joe Weston and Grace Elaine and Nat Renard and Betty Jordan, in a comedy skit, "Barn Sisters," Johnny Rogers and Paddy, George and Marion Brown, Collins and Hill, Fred's Pigs and Kramer and Patterson will appear on the last half. May Allison in "Held in Trust," will be the film.

### What's What in New York Theaters

**BOOTH**—See new theatrical offerings.

**BROADHURST**—"Come Seven." Blackface farce.

**BRAMHALL PLAYHOUSE**—Celtic Players in Irish drama.

**BIBOU**—"The Charm School." Light comedy.

**CENTRAL**—"Poor Little Ritz Girl." A Low Fields musical production.

**CENTRAL PROMENADE**—"The Century Revue" at 9 and "The Midnight Rounders" at 11:30.

**COHAN**—"Silks and Satins." More summer entertainment.

**COHAN & HARRIS**—"Honey Girl." "Checkers" put to music.

**CORT**—"Abraham Lincoln," poetic, historical drama.

**CRITERION**—"The Right to Love." A motion picture.

**ELTINGE**—"Ladies' Night." Turkish bath farce.

**FORTY-EIGHTH STREET**—"Opportunity." A play of Wall Street.

**FULTON**—"Scrambled Wives." Another comedy production.

**GAIETY**—"Lightnin'." Frank Bacon in comedy of Reno's divorce industry.

**GAIETY**—"Enter Madame." Gilda Varesi featured.

**GLOBE**—George White's "Scandals of 1920." Summer entertainment.

**HENRY MILLER'S**—"The Famous Mrs. Fair." Henry Miller and Blanche Bates.

**HIPPODROME**—"Good Times." Old and new favorites in extravaganza.

**HUDSON**—"Crooked Gamblers." An A. H. Woods play of high finance.

**KNICKERBOCKER**—"The Girl in the Spotlight." Victor Herbert musical comedy.

**LIBERTY**—"The Night Boat," musical, farcical comedy.

**LITTLE**—"Pop-Loose," story of an adventures.

**LONGACRE**—"The Cave Girl." Female "Admirable Crichton."

**LYCEUM**—"The Gold Diggers." Ina Claire in a comedy of chorus girl life.

**MAXINE ELLIOTT'S**—"Spanish Love." A continental novelty.

**MOROSCO**—See new theatrical offerings.

**NEW AMSTERDAM**—"Ziegfeld Follies." Fourteenth of the series.

**NEW AMSTERDAM ROOF**—Art Hickman's band. Ziegfeld Midnight Frolic.

**NORA BAYES**—"Not So Long Ago." Performed comedy.

**PLAYHOUSE**—"Seeing Things." Farce by Margaret Mayo and Aubrey Kennedy.

**PUNCH AND JUDY**—"The Girl With Carmine Lips." Farce.

**REPUBLIC**—"The Lady of the Lamp." Chinese fantasy.

**SCHUBERT**—See new theatrical offerings.

**SELWYN**—"Tinkle Me." Frank Tinney vehicle.

**THIRTY-NINTH STREET**—"The Checkerboard," latest of the Hatton comedies.

**VANDERBILT**—"Irene," girl and music comedy.

**WINTER GARDEN**—"Cinderella on Broadway." Extravaganza.

### Scene From "Scrambled Wives"



Roland Young and Elise Bartlett

## Art in Classical Dancing Cannot Be Borrowed From Teachers, She Warns Girls

Punch and Judy might have become great dancers had the gentleman who manipulated their joints through a hole in their dummy frames been able to work his fingers fast enough. But who would care to see a dummy dance?

There you have the idea that Margaret Severn, who is to dance in the Greenwich Village Follies of 1920, would impart to those thousands of young women who in recent months have thrown aside knitting bags and golf clubs to take up the more artistic pastime of the creative dance.

"The person who leaps from spot to spot, counts one-two-three-four to the direction of his dancing master," she says, "and doesn't put a little of his own imagination into the matter, will become no greater than his teacher. And that spells doom. We must surpass our instructors."

A thorough course in her art at the British Normal School of Dancing and in America under Ruth St. Denis, has not caused this young woman to believe that she has reached the zenith of her ability.

"Nor should any girl be satisfied," she adds, "to reach the goal set by her instructors."

"One who prefers to be ballet dancers usually enter a school and spend years learning to be mere dancing automatons. In their efforts to master the various steps and in their close attention to the rigorous routine of the classes they completely neglect the creative sides of their natures. They do what they are told to do, and that is all. They never think an original thought or make a movement outside of what is considered correct by the ballet master. And in the end they become wooden dolls—they stand in a perfect fifth position, to be sure, but their work lacks meaning and is inhuman."

"The interpretive dancer, when really sincere, is likely to be more of an artist; but, alas, how frequently are her poses marred by lack of balance! How often she attempts a step that she cannot do! How she is constantly bound and hindered by a body whose movements she cannot properly control."

"The training given by an expert ballet master is invaluable if it is combined with intelligent thought on the part of the pupil. She must learn to think about what she is doing. She must see the relation between dancing and the rest of life. Very few who are studying ever think of that. And, aside from her work with the master she must spend hours alone listening to music and dancing according to the mood that it inspires in her. She must learn to cast aside at will all of the master's

### At the Columbia

The "Bostonian Burlesquers" will be here for the second week of the regular season beginning to-morrow afternoon. Frank Finney, Phil Ott and Nettie Nelson have the leading parts.

## English Our Warm Friends, Says James K. Hackett, Who Has Returned From Europe

Much interest is being centered about the fact that Mrs. Patrick Campbell is to be featured along with James K. Hackett in the forthcoming presentation in London of "Macbeth."

When Mr. Hackett returned from abroad recently he admitted that she had consented to co-star with him. He also had a few things to say about English-American relations. Speaking of his future work, Mr. Hackett said:

"Arrangements have been completed by which I will make my London debut at the Aldwych Theater in the late autumn for a brief season, during which I shall present several plays. I shall open with my production of 'Macbeth,' and will follow it with a new play, as yet unnamed, by Douglas Murray, the English dramatist, the American rights to which I also control. It is my intention to follow that with 'The Rise of Silas Lapham' and 'The Adventure,' by Alfred Capus. I may also produce a very successful American play that has not yet been done in London, and it is my hope that at the end of my engagement I may appear as Falstaff in 'The Merry Wives of Windsor,' in which I was prevented from appearing by my accident in 1915. Speaking of my accident, I am very glad to say that I am now completely recovered and feel myself again.

"My father made his debut in London at the Covent Garden as early as 1828, and afterward played many successful engagements in that city, the last in 1856. No, my father was not an Englishman. On the contrary he was born in New York City in 1800, and his ancestors were Americans for generations before him. I am proud of his appearance in London in 1828; he had already become celebrated in our own country. Yes, I said 1800, I was born when my father was seventy years of age.

"I have come back to arrange my business affairs and cancel my professional plans for this country until the

### In "Lady of the Lamp"



Eileen Wilson

### In Picture Theaters

**ASTOR**—"Earthbound," the Basil King photo-drama of life after death, presented by the Goldwyns. Special orchestra music is being added from day to day.

**BROADWAY**—Louise Glau's latest production, "Love Madness," a drama. The California Bathing Girls continue to appear in person as well as on the screen.

**CAPITOL**—"The Untamed," starring Tom Mix, who will head the motion picture part of the program. A Booth Tarkington play and a new reel are included. Oldtime operetta favorites, such as "The Heart Bowed Down" and "When Other Lips" are the outstanding orchestral features.

**CRITERION**—"The Right to Love," a George Fitzmaurice production, with Mae Murray and David Powell. The playlet is by Ouida Bergere, adapted from the play of Pierre Frondale and Claude Farrere. There will be comedy and news reels, as well as special orchestra music.

**LYRIC**—"White New York Sings," a playlet by Fox, said to depict the aftermath of the city, with scenes of Broadway, Chinatown, the East River "hangouts" of the still existing gangsters, and the dance palaces throughout the city. Appropriate music has been arranged.

**RIALTO**—Maurice Tourneur's production of "The White Circle," a Paramount picture, based upon Robert Louis Stevenson's "Pavilion on the Links." Janice Wilson, Jack Gilbert, Spottiswoode Aitken and others are in the cast. Special orchestra music.

**RIVOLI**—"Humoresque," which closed a twelve weeks' run at the Criterion yesterday, will be seen here, beginning to-day, for a week. A large chorus, with Emanuel List, accompanies the film.

**STRAND**—David W. Griffith's latest production, "The Love Flower," will be the principal attraction. Richard Barthelmess, Carol Dempster, George MacQuarrie and others are in the cast. Other pictures will be comedy, travel and educational studies and the Strand Topical Review. The overture will be excerpts from "Boabdi," by Moszkowski. Francis E. Sutherland will conduct.

### To Be Seen in "Happy-Go-Lucky"



O. P. Heggie and Muriel Martin Harvey

## The Nibelungenlied To Be Produced as a Photoplay By Ferdinand P. Earle

Comes now the announcement from Ferdinand Earle, who is completing his screen adaptation of the Rubaiyat of Omar Khayyam, that his next large production will be a screen version of the famous German epic, the Nibelungenlied. A new process has made it possible for the producer to visualize the regions of Walhalla and the Waltham, the home of the heroes, and the haunts of the Rhine daughters.

Eighteen months are to be spent in completing these unusual works, and it is predicted that when they are finished they will stand as a monument to the effort of classical and artistic motion picture producers.

The Nibelungenlied will be accompanied by music, as will be the Rubaiyat. Following the stage traditions of Gordon Craig and his many followers, Mr. Earle will introduce something of the New Theater movement into his rendering. He will ignore the Wagnerian stage settings and stereotyped traditions, suited perhaps to opera, but too imaginative and confined for the screen.

Roberto Montenegro, a Mexican artist, has been engaged to design the costumes, and Francisco Machado to help execute the oil paintings to be used throughout the production.

## Nation-Wide Straw Vote On Politics and Suffrage By Motion Picture Dealers

The Associated First National Pictures, one of the large motion picture producers and dealers of the country, is undertaking this week perhaps the largest political straw vote of its kind ever attempted.

It has announced that already 5,000 motion picture theaters in the United States have asked for the printed ballots and that 4,000,000 are available to be sent out upon request. Whether or not the theater managers ask for them, they are to be sent, and when they are recalled and counted it is believed that a comprehensive and fairly accurate "line" on the way the country feels politically will be had.

In addition to giving an opportunity to both men and women to express their preferences on Presidential and Vice-Presidential candidates in the field, the straw ballot will afford an expression of the sentiment of the people on the use of light wines and beers, on the League of Nations issue and on woman suffrage. The straw vote will be launched by the theaters simultaneously throughout the country. A "Straw Vote Week" will be held, the date of which will be announced at the expiration of the ten-day time limit given to theaters for filing requests for ballot forms.

### NEW YORK'S LEADING THEATRES AND SUCCESSES

<b>EMPIRE THEATRE</b> <b>DAVID BELASCO</b> ANNOUNCES THE FIRST PRODUCTION OF "CALL THE DOCTOR," A NEW COMEDY BY JEAN ARCHIBALD, ON AUGUST 31. SEATS THURSDAY.	<b>NEW AMSTERDAM THEATRE</b> <b>MATS. WED. &amp; SAT. 50c to \$2.50</b> <b>ZIEGFELD FOLLIES</b> <b>ON THE 1001 FLOOR</b> <b>ZIEGFELD MIDNIGHT FROLIC</b> <b>ART HICKMAN ORCHESTRA AT 10:30.</b>
<b>LYCEUM THEATRE</b> <b>380th to 387th TIMES!</b> <b>DAVID BELASCO</b> Presents <b>INA CLAIRE</b> in "THE GOLD DIGGERS"	<b>HENRY MILLER'S THEATRE</b> <b>HENRY MILLER</b> <b>BLANCHE BATES</b> <b>"The Famous Mrs. Fair"</b> <b>BY JAMES FORBES</b> <b>DIRECTION A. L. ERLANGER.</b>
<b>WILLIAM</b> <b>ROCK'S SILKS</b> <b>REVUE (SATINS)</b> <b>AND ROLLS (CHORUS)</b> <b>ROYCE</b>	<b>JOHN GOLDEN</b> <b>FRANK BACON</b> <b>LIGHTNIN'</b> <b>GAIETY</b> <b>Even. 8:00. Mat. Wed. and Sat. 2:30</b>
<b>GEORGE WHITE'S</b> <b>SCANDALS OF 1920</b> <b>WITH ANN PENNINGTON</b>	<b>COHAN &amp; HARRIS</b> THEATRE <b>Even. 8:00. Mat. Wed. and Sat. 2:30</b> <b>"HONEY GIRL"</b> <b>DANCY, WHIRLY, MUSICAL, GIRLY</b> <b>Last 2 Weeks</b>
<b>KNICKERBOCKER</b> <b>POSITIVELY LAST WEEK OF VICTOR HERBERT'S</b> <b>"The Girl in the Spotlight"</b> <b>Produced by the Geo. W. Lederer Co.</b> <b>Mat. Wed. and Sat. 2:30. Even. 8:00. All Day Cast</b>	<b>THE NIGHT BOAT</b> <b>LIBERTY THEATRE</b> <b>Change in Transportation Rate Does Not Apply</b>

# CAPITOL

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HIS WHISTLING WAS LIKE THE MAGIC OF WILD THINGS. THE CRY OF THE BANSHEE, WIERD, SOFT AND BEAUTIFUL. THAT'S WHY PEOPLE LOVED HIM, FEARED HIM AND CALLED HIM "WHISTLING DAN". TOM MIX WILL DELIGHT YOU IN "THE UNTAMED"

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